



LOS ANGELES COUNTY MUSEUM

Bulletin of the Art Division

VOLUME XII NUMBER 2 1960

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Cover: *Brocaded Satin Medallion*. "Chinoiserie" design "The Astronomer" in polychrome silk on cream ground. Style of Jean Pillement, France, 18th century. Gift of Mr. and Mrs. John Jewett Garland.

L.2100.A.39.59-92.



ROCOCO COSTUMES AND FABRICS IN THE MUSEUM COLLECTION

ONE GROUP in the assemblage of artistic and historically significant fabrics and period costumes of the Department of Textiles and Costumes contains a considerable number of luxurious silks, as well as men's and women's extravagantly elegant apparel and accessories of the days of Louis XV and Louis XVI of France. A few examples of these superb relics are illustrated on the following pages.

The eighteenth century was on the whole an era of prosperity in western Europe, and, as it was the case in all epochs of wealth, the arts were flourishing. The royal court, the aristocracy and the well-to-do strata of society had the inclination for patronizing artists who had thus found increased incentive for creative activity.

This period was the *Rococo*, a unique phase in European art history. It originated in France in the course of the first quarter of the eighteenth century, and prevailed until the last decade of Louis XVI's reign when it was gradually supplanted by the style of neo-classicism. It is characterized by asymmetrical curves, scrolls and curlicues drawn with fanciful imagination and irregularity of rhythm. It was a gay and freakish style, not without grace and charm. Gilding was, wherever possible, profusely applied.

The earlier art form of artificial stately dignity favored by the court of Louis XIV had given way to a not less pompous but more vivacious and often playful style which emerged during the reign of Louis XV, and later blended into an equally resplendent but more sophisticated variety under Louis XVI.

Rococo had produced conceptions which had never been more unrestrained and free to the limits of license and audacity consistent with contemporary philosophy which approved of extreme looseness of morals.

Under the influence of many graphic artists and literary men, with Jean Jacques Rousseau, proponent of the "back to nature" movement, in the forefront, a reaction set in, advocating a simple, pastoral mode of living which was occasionally adopted in reality, and represented on many great canvases, as well as on the leaves of ornamental fans.

Of all segments of the arts, perhaps that of interior decoration had most frequently applied the methods of these styles. Sumptuous silks were required for wall paneling, draperies and upholstery, woven to novel patterns designed by such famous artists as Philip de Lasalle, Jean Pillement and many others.

Such luxurious fabrics were abundantly used also for costumes. Next to their artistic design, beauty and richness of the material, the incomparable perfection of the studied techniques of weaving cannot be sufficiently emphasized. The weavers had continually invented new methods, and new devices, and discovered new media. The technique of dyeing was unsurpassed. The colors have to this day the freshness and appeal of new fabrics.

One may question the comparative value and importance of *Rococo* as a peculiar period of art history, and, so far, the last one of the *grande styles*, but its stimulating effect on creative artists of those days cannot be disputed. *Rococo* had given them a fresh concept of inspired expression upon which future artistic experiments and achievements could be built.

EUGENE I. HOLT

ONE-PIECE DRESS.

Figured silk. White floral design
on pale grey ground. (Embroidered
muslin flounces on the sleeves,
and apron of the same period.)
England, mid-18th century.
Costume Council purchase.
L. 2100. P. 2. 59-59.

**BROCADED SATIN.**

Several shades of blue. Probably
England, mid-18th century.
Costume Council purchase.
L. 2100. P. 2. 59-55.

SILK PANEL.

Dark green cannelé ground;
brocaded polychrome design.
France, mid-18th century. Gift
of Miss Bella Mabury.
L.2100.A.17.57-133.



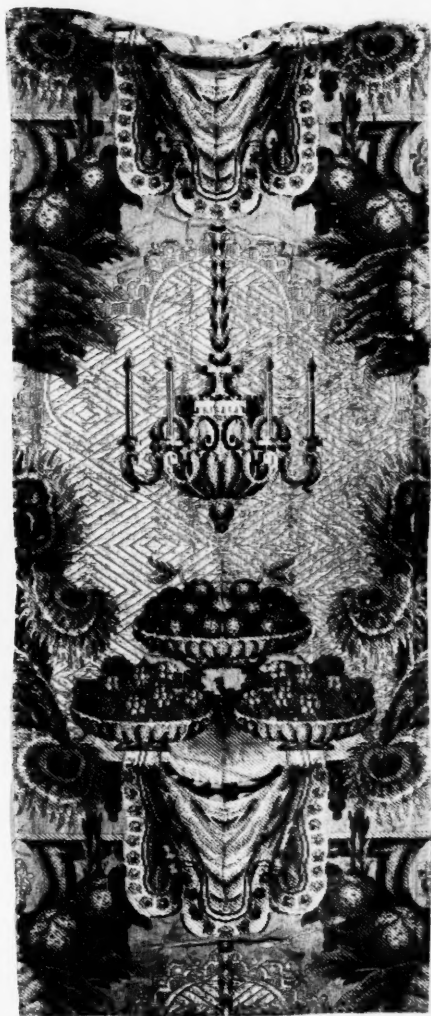
DRESS AND PETTICOAT "A LA POLONAISE"

Fancy taffeta, brocaded. Colorful floral design
on yellow ground. Trimmed with brown sarcenet,
cording and tassels. France or England, about 1775.
Gift of Mrs. Joseph Cotten. L.2100.A.132.59-1.



DRESS AND PETTICOAT. Dark red silk woven in fancy stripes. Watteau pleat. France, mid-18th century. Costume Council purchase. L.2100.P.2.59-44.

BROCADED SILK PANEL.
Polychrome design on pink ground,
brocaded in silver. France, mid-18th
century. Published: *Catalogue
des Étoffes* (of Besseliere collection),
Paris, 1912, item and plate No. 87.
Museum Associates purchase with Balch
Bequest Funds. L.2100.A.13.55-61.



DRESS AND
PETTICOAT. White
silk brocaded and
enriched with gold
thread. Multicolored
floral design. Gilt
lace. Embroidered
linen stomacher.
French material,
about 1760. Worn in
Poland by Princess
Lubomirski. Gift of
Mrs. Aldrich Peck.
L.2100.A.23.56-2.





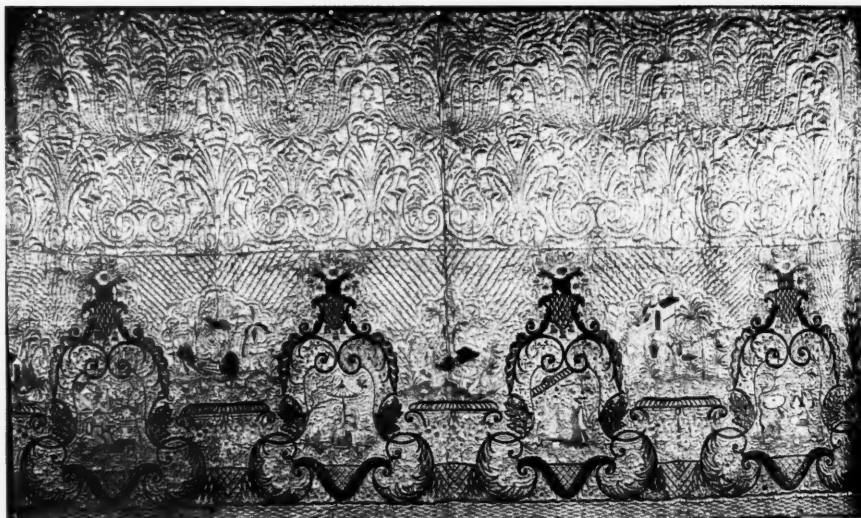
ONE-PIECE DRESS. Mauve taffeta.
Multicolored flowers on striped ground.
Watteau pleat. Draw-cord pannier skirt.
England, third quarter of 18th century.
Gift of Mr. and Mrs. John Jewett
Garland. L.2100.A.39.56-3.

DRESS AND PETTICOAT. White
satin with painted design of sprays of wild
flowers. England, about 1760. Costume
Council purchase. L.2100.P.2.55-33.





INFANT'S DRESS. Silver twill, brocaded with gold and silver thread and colored silks. Trimmed with gold lace. Spain or France, about 1740. Museum Associates purchase, Balch Bequest Funds. L.2100.45-1411.





(Left) FRAGMENT OF BROCADED SILK PANEL. Polychrome design on white ground.

"The Drummer Boy." Venice, Italy, mid-18th century. Published: Weibel, *Two Thousand Years of Silk Weaving*, No. 260 & 260A, Plate 74. Museum Associates purchase with Balch Bequest Funds. L.2100.A.13.55-63.

(Below) SILK PANEL. Multicolored brocade design on dark olive, figured ground. Venice, Italy, mid-18th century. Museum Associates purchase with Balch Bequest Funds. L.2100.A.13.55-62.



(Left) PANEL

FOR A PETTICOAT.

Yellow satin, handsomely quilted, and embroidered with "chinoiserie" scenes executed in applique of pink and green satin. Enriched with silver thread. France, mid-18th century. Costume Council purchase. L.2100.P.2.59-91.

(Right) COAT (part of complete suit).
Green and purple corded fancy silk embroidered
with silver, sequins and mother of pearl. France,
last quarter of 18th century. Gift of Mrs. Aldrich Peck.
L.2100.A.23.56-3.

(Below) COAT. Rose-red satin brocaded
with chenille and gold and silver borders.
France, about 1760. Costume Council
purchase. L.2100.P.2.59-99.





COAT. Moss-green
uncut voided velvet on
purple satin ground,
embroidered with silk
and silver thread, and
ornamented with
imitation gems.
France, about 1780.
Museum purchase.
P.241.54-1.



MAN'S WAISTCOAT.

Polychrome embroidery on white silk. Probably France, about 1780.
Costume Council purchase.

L.2100.P.2.55-29.



COAT (part of a three-piece suit).
Ivory-colored cut voided velvet, with
"miniature" borders and buttons.
France, about 1760.

Costume Council purchase.

L.2100.P.2.59-79.

A Selected List of Los Angeles County Museum Publications

A complete list of publications is available at the Museum Bookshop

California Water Color Society, 40th National exhibition, October 19 to November 27, 1960. (24 pages, illustrated.) \$1.00

1960 *Annual Exhibition, Artists of Los Angeles & Vicinity*. Paintings in oil, and related media. (32 pages, illustrated, directory of artists.) \$1.00

Craftsmanship, 2nd Biennial Exhibition of Southern California Designer-Craftsmen, January 6 to February 7, 1960. (36 pages, illustrated.) \$1.25

1959 *Annual Exhibition, Artists of Los Angeles & Vicinity*. Oil paintings, water colors, graphic arts and sculpture. (36 pages, illustrated, directory of artists.) \$1.00

Four Abstract Classicists, Loan exhibition of four California painters. September 16 to October 18, 1959. (72 pages, all works illustrated, 4 plates in color.) \$2.00

Woven Treasures of Persian Art, Loan exhibition. April 1 to May 23, 1959. (70 pages, freely illustrated.) \$2.50

California Water Color Society, 38th National exhibition. November 12 to December 9, 1958. (24 pages, illustrated.) \$1.00

Irving Gill, Photographs of his architecture. October 1 to 26, 1958. (60 pages, freely illustrated.) \$1

1958 *Annual Exhibition, Artists of Los Angeles & Vicinity*. Oil paintings, water colors, graphic arts and sculpture. (36 pages, illustrated, directory of artists.) 75c

Honoré Daumier, Loan exhibition of prints, drawings, water colors, paintings and sculpture. November 1958. (72 pages, freely illustrated.) \$2.50

Edgar Degas. Loan exhibition of paintings, drawings, prints and sculpture. March 1958. (100 pages, 85 reproductions, including six in color.) \$2.00

Jacques Callot. Loan exhibition of prints and drawings. September 18 to October 20, 1957. (42 pages, freely illustrated.) \$1.50

1957 *Annual Exhibition, Artists of Los Angeles & Vicinity*. Oil paintings, water colors and sculpture. (36 pages, illustrated, directory of artists.) 75c

Costume Design for the Theatre. Loan exhibition. March 9-June 3, 1956. (20 pages, illustrated.) 50c

Stanton MacDonald-Wright. Retrospective exhibition of paintings. January 19 to February 19, 1956. (28 pages, freely illustrated.) \$1.50

Art of the Weaver. Loan exhibition of textiles. October 8, 1954 to January 2, 1955. (24 pages, illustrated.) 50c

California Prints and Drawings. Loan exhibition from the Robert B. Honeyman, Jr. Collection. December 10, 1954 to January 15, 1955. (44 pages, freely illustrated.) 75c

Raoul Dufy (1877-1953). Loan exhibition. July 14 to September 12, 1954. (44 pages, freely illustrated, 6 plates in color.) \$1.50

Medieval & Renaissance Arms & Armor. Loan exhibition. January 15 to March 18, 1953. (84 pages, illustrated.) \$1.25

English Silver Cream Jugs of the Eighteenth Century, Munro Collection. Loan exhibition. 1952. (46 pages, fully illustrated.) \$2.86

The Art of Greater India. Loan exhibition. March 1 to April 16, 1950. (128 text pages and 138 plates.) \$2.34

Leonardo da Vinci. Loan exhibition. June 3 to July 17, 1949. (144 pages and 77 plates.) 52c

2000 Years of Silk Weaving. Loan exhibition. 1944. (63 pages and 87 plates.) \$1.56

THE PERMANENT COLLECTIONS

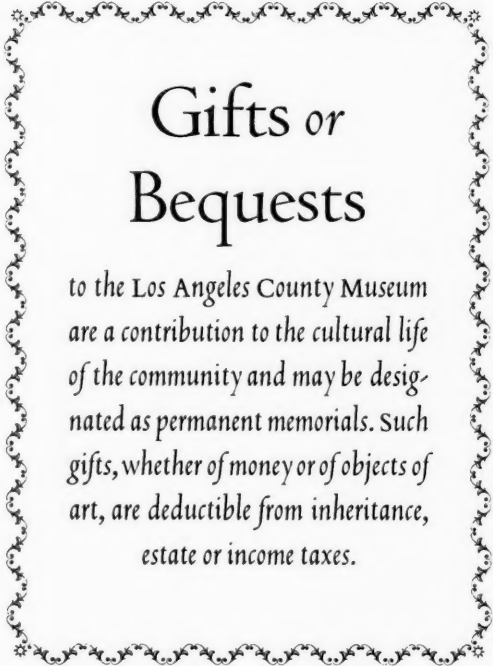
Gothic and Renaissance Sculptures in the Collection of the Los Angeles County Museum. Catalogue and guide, 1951. (185 pages, fully illustrated.) \$3.00

Catalogue of Paintings, I. "Italian, French and Spanish Paintings, XIV-XVIII Century." 1954. (80 pages, fully illustrated.) \$2.60

Catalogue of Paintings, II. "Flemish, German, Dutch and English Paintings, XV-XVII Century." 1954. (88 pages, fully illustrated.) \$2.60

The Mr. and Mrs. George Gard de Sylva Collection of French Impressionists and Modern Paintings and Sculpture. 1950. (78 pages, fully illustrated.) 78c

All prices include tax, but add 15c per catalogue for mailing.



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